Instructions and Legend for String Quartet #2 by Roy F Guzman

There are a couple of things that should be explained about this notation. To start lets mention the details about the note heads written and how they should be played.

The note heads without a specific rhythm are intended to be played and read in the staff from left to right like a traditional notated score. The rhythms are not specified but there location in the space of the current bar is visually written. The bars are of the length from 1 second to 1.75 second maximum duration. So in the desired tempo of the quartets choosing that will indicate a steady pulse indicating the length of the bars. Inside those bars are the noteheads indication their relative separation between them. Some are very close in space and others are very far in length.

The note heads that do not have a line elongating their duration are played with a single simple bowing following the dynamics of loudness very strictly specified unless they are elongated by diagonal lines of difference of pressure markings notated by numbers inside squares connected by those diagonal lines. More on this notation below. If note heads do not have any diagonal line elongating them straight through the bar or the diagonal pressure changes then is played as a single normal simple bowing technique following the dynamics and pressure markings of the false harmonics explained afterwards below.

The notes and the dynamics are a result of a custom chaotic function so there are many abrupt dynamics following very soft dynamics. It can be similar to those abrupt dynamic changes in the compete serialist music written in the post war era only that these are given by chaotic functions.

There is a new symbol which is very important for the piece. This symbol is a number in a square indicating a specific number under every note. This number indicates that the note played will be played with an artificial harmonic fingering. All of the notes have this artificial harmonic fingering. There are two ways to play this piece.

My preferred way is that the notes written are the base note and the artificial harmonic is a adlib. This means that the fourth finger will be touching the string in any area of from a major second position false harmonic fourth position false harmonic.

The numbers inside the squares indicate the pressure and separation of the fourth finger in any desired location of each false harmonic. [0] to [3] means from pressuring the note with the fourth finger normally as a usual note to right before the actual harmonic pressure of [4]. So [1] will be not pressing the note enough to produce the clean sound, [2] will be a bit higher not pressing the string against the fingerboard, [3] will be right before the [4] false harmonic fourth finger pressure. From [4] to [7] means above the string. [4] is false harmonic usual location, [5] means a bit higher than that in the preferred case starting to produce a subtle multiphonic sound in one string, [6] is higher than [5] and will usually produce a rougher more broad multiphonic and [7] usually produce multiphonics when the bowing dynamic is ffff, but in most

cases is not even producing a false harmonic, the finger is above the string and only has an effect when played ffff.

The actual notes produce are somewhat indeterminate to a certain extent. The actual sound expected is a series of noises from not pressing the notes correctly and false harmonics as well as the actual written notes.

The effect is supposed to be a timber, noisy, abrupt piece.

There are certain diagonal lines connecting different numbers inside squares in some sections that indicate that the fourth finger doing the false harmonic in the left hand will change of pressure or distance from the string. This will create difference in timber and noisiness. There are some noteheads that do not have the elongating line but have a line marking the difference in pressure for the fourth finger. This note are meant to be played as long as the diagonal changing preassure lines go.

There are also markings to produce different timbers by indicating ST- Sultasto or SP sulponticello. There are numbers after the ST and SP markings like ST3 or SP2. This numbers mean a certain distance from the bridge in the case of SP or from the fingerboard in the case of ST. Meaning the bow will be ST near the fingerboard or SP near the bridge usually producing a noisier broader sound.

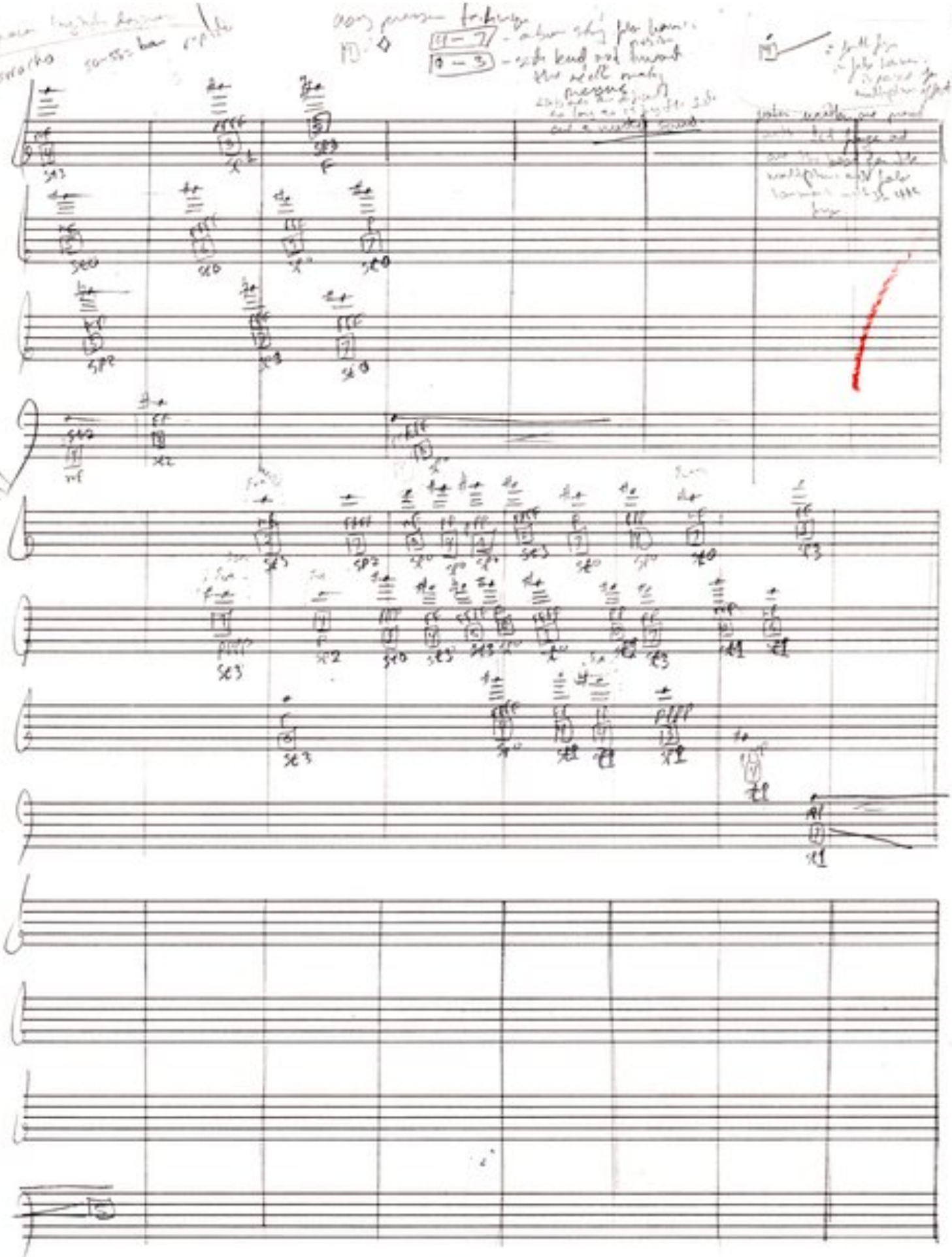
There are some dynamics that will not have any relevant effect on the sound but they are still needed because they produce a certain error sounding noise or sound in many cases and this is wanted in the noisy, errorlike aesthetic of the piece.

The piece is about 5.6min to 8min long depending on the length of the bars be it from 1sec to 1.75sec.

It would be preferred if there were two versions.
1) One without the pressure techniques and multi-phonics and
2) with the above instructions given that the
notes of the chaotic function and their arrangement are very interesting.

So the piece is two movements.

A note on the pressure techniques for multi-phonics. I tried this and it is
a bit difficult to produce a multi-phonic with the meat of the
fourth finger so i suggest to use the nail
of the fourth finger to produce the false harmonic and its pressure variations.
The actual nail side of the finger not the nail with the meat.



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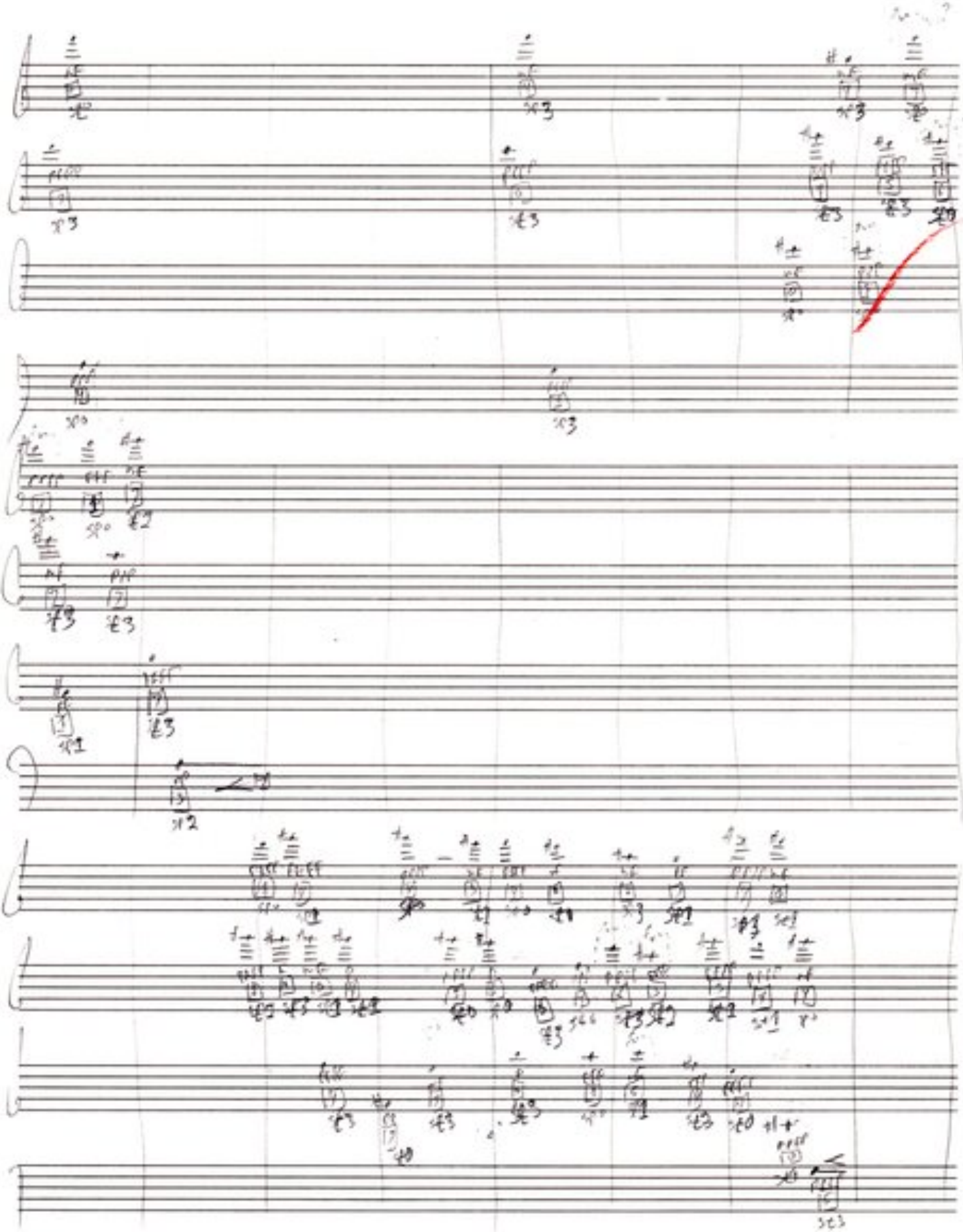

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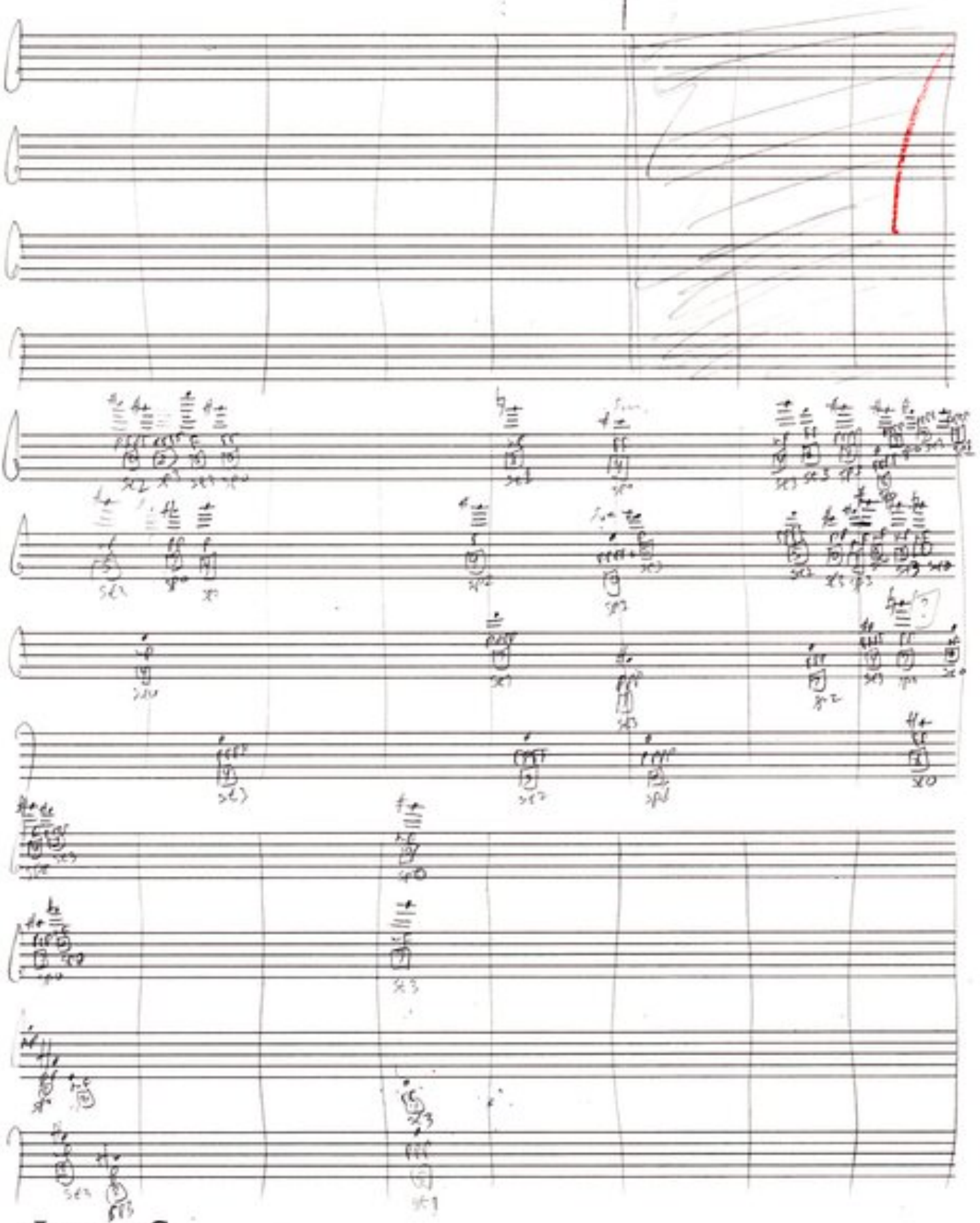

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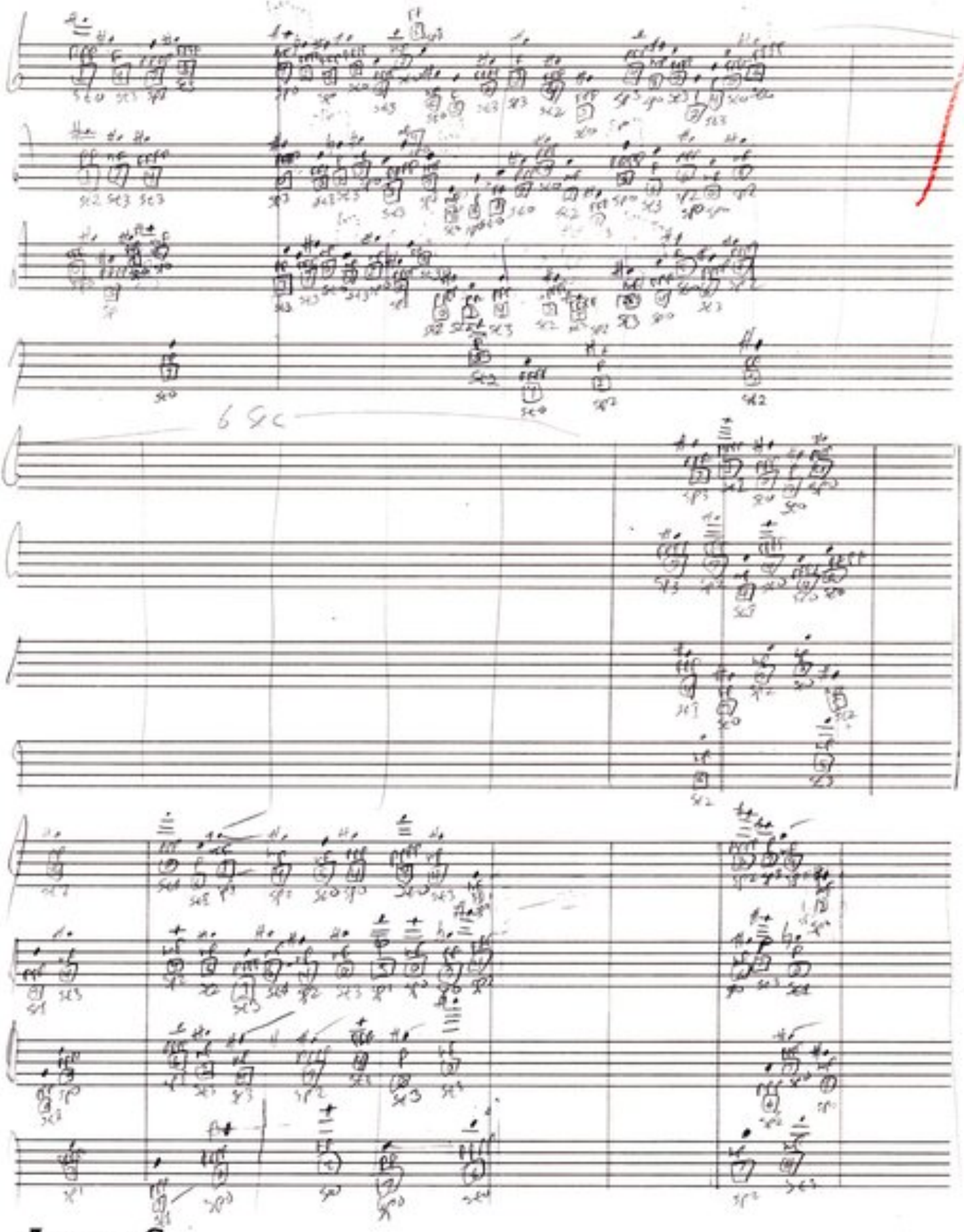

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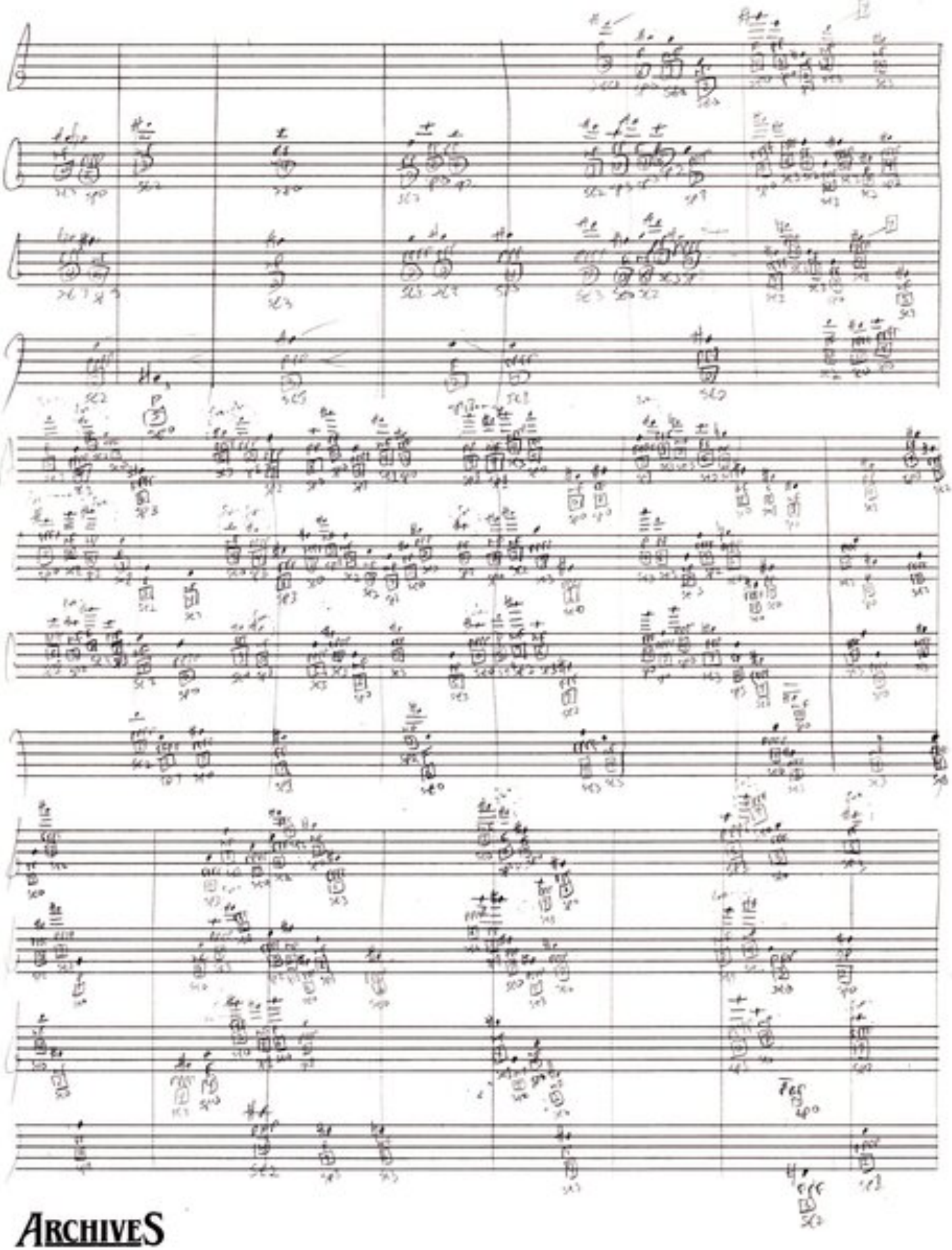

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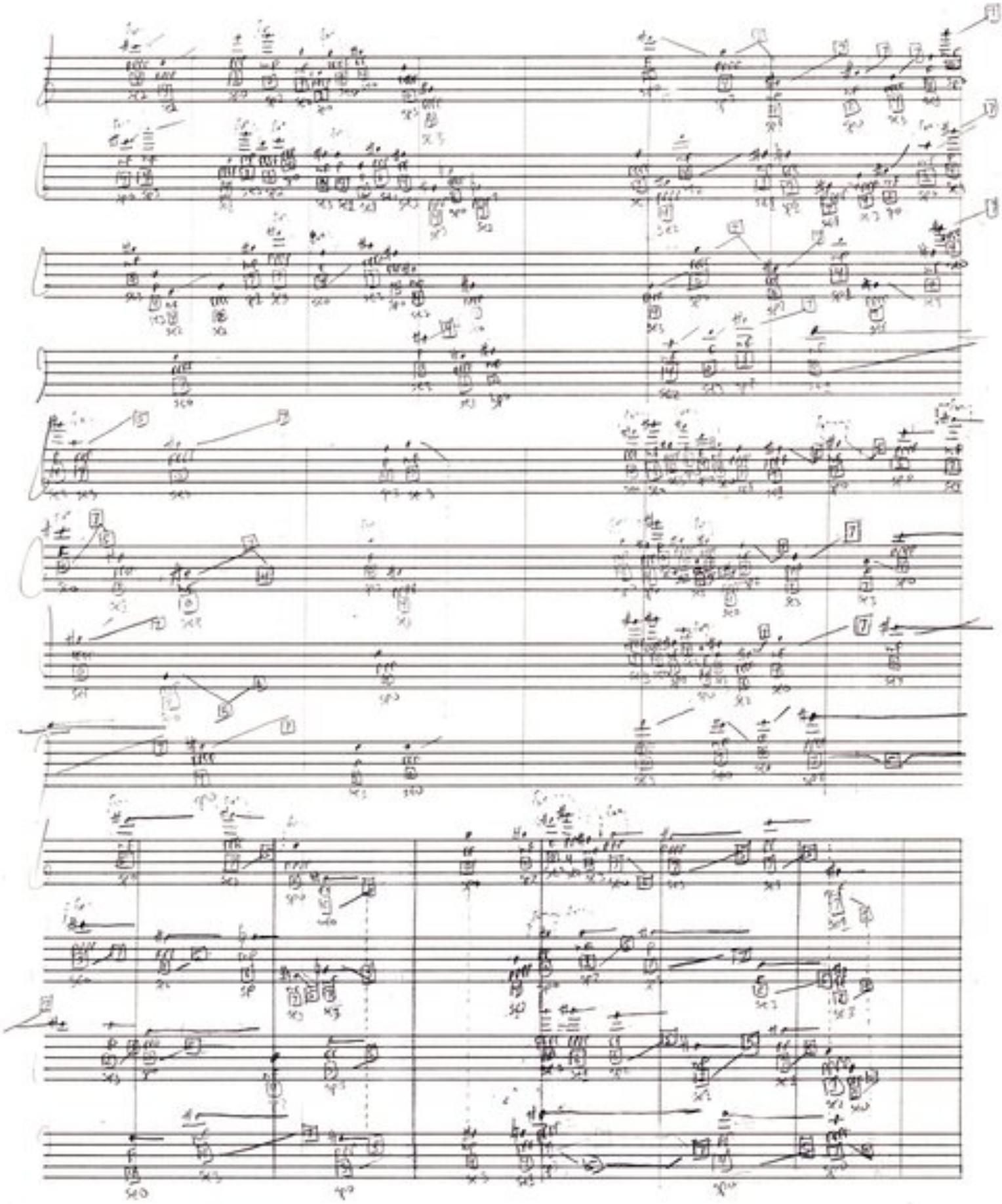

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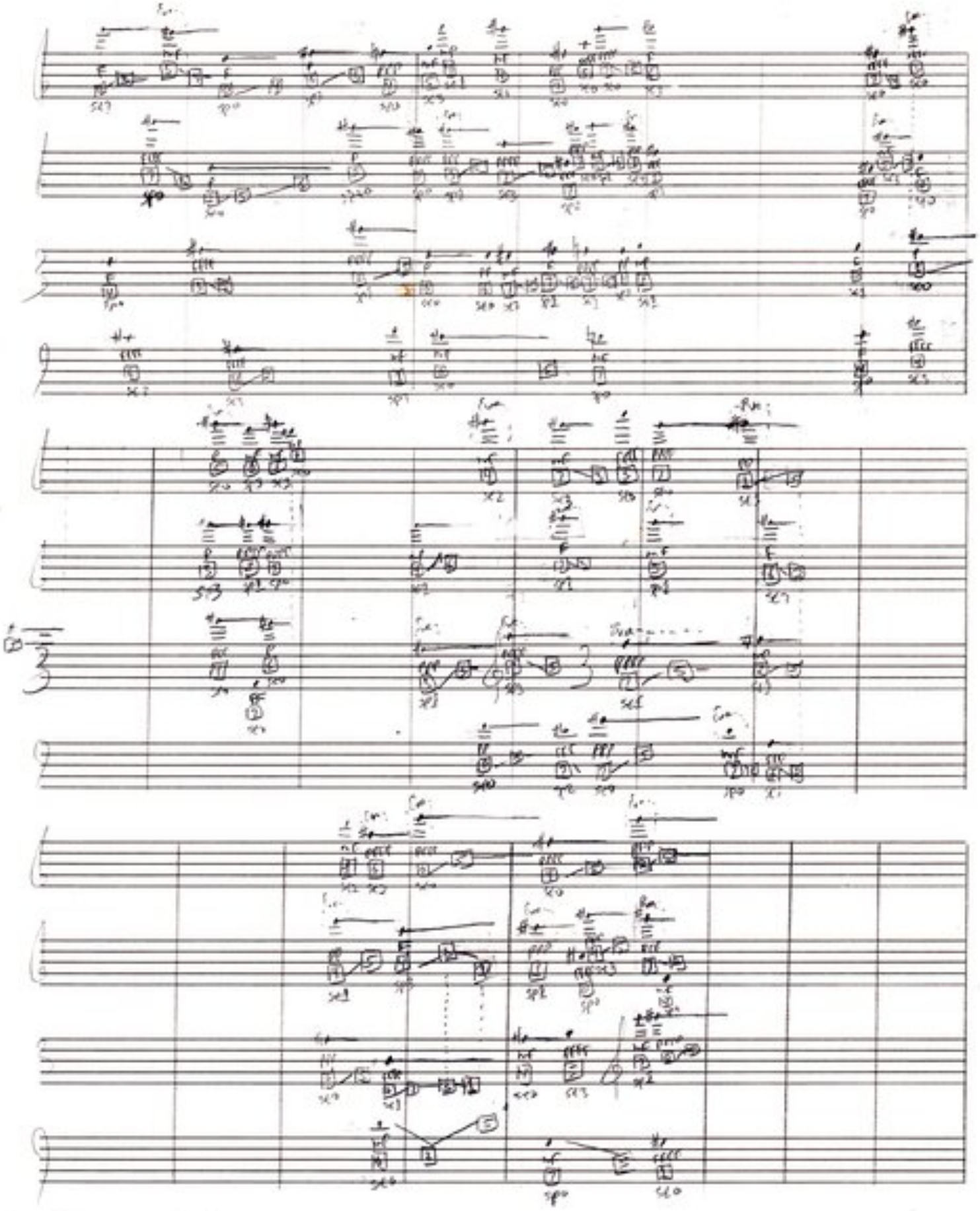

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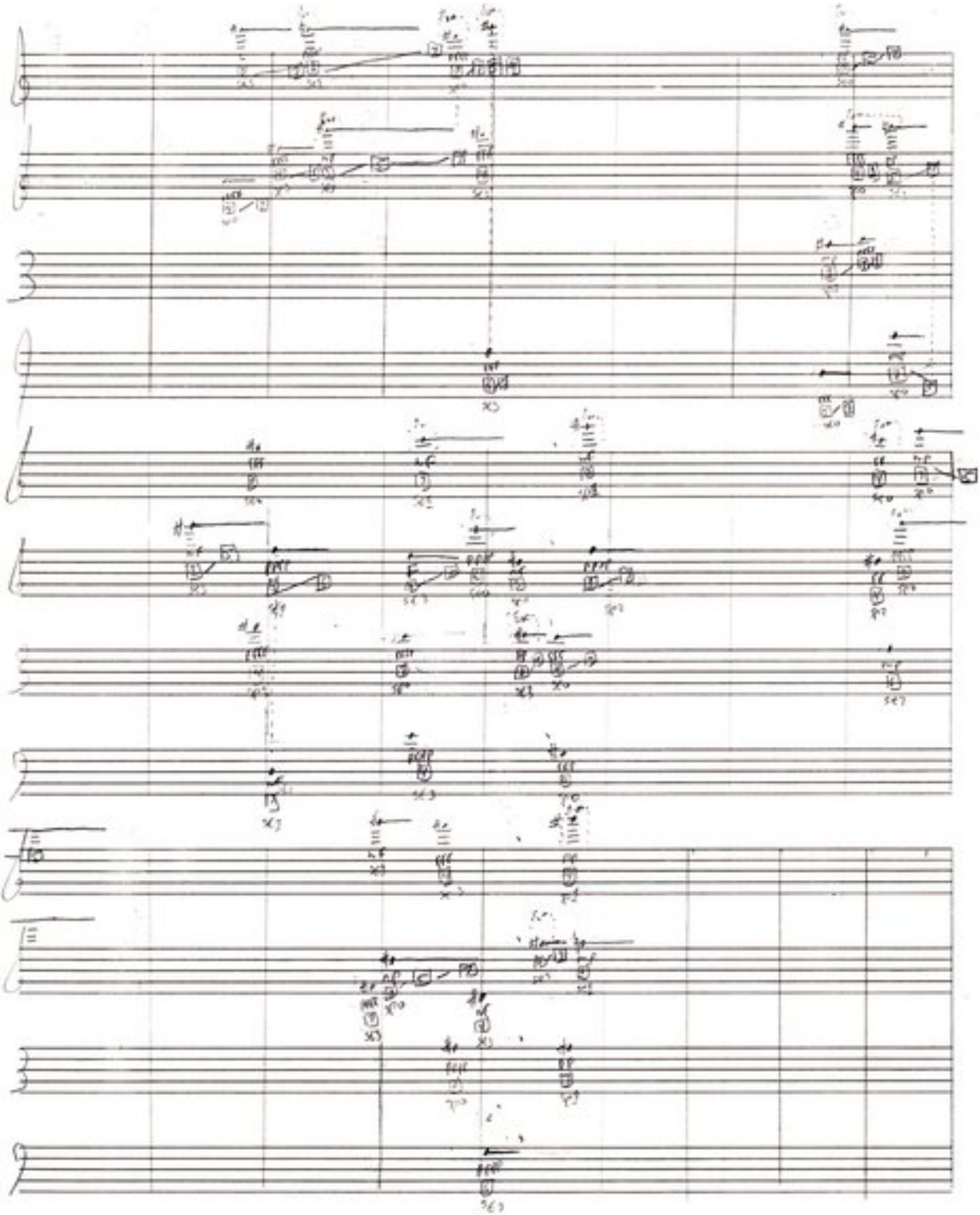

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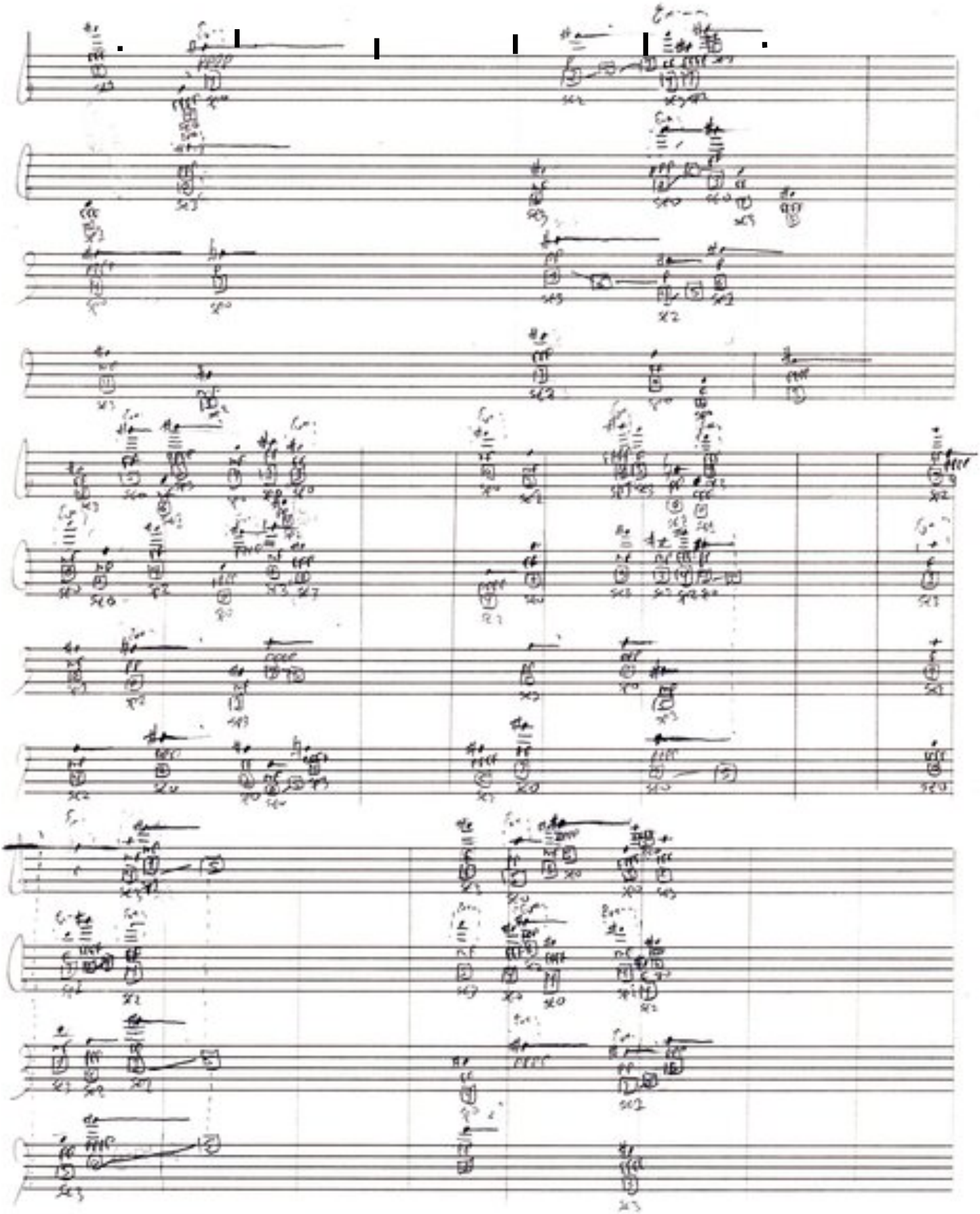

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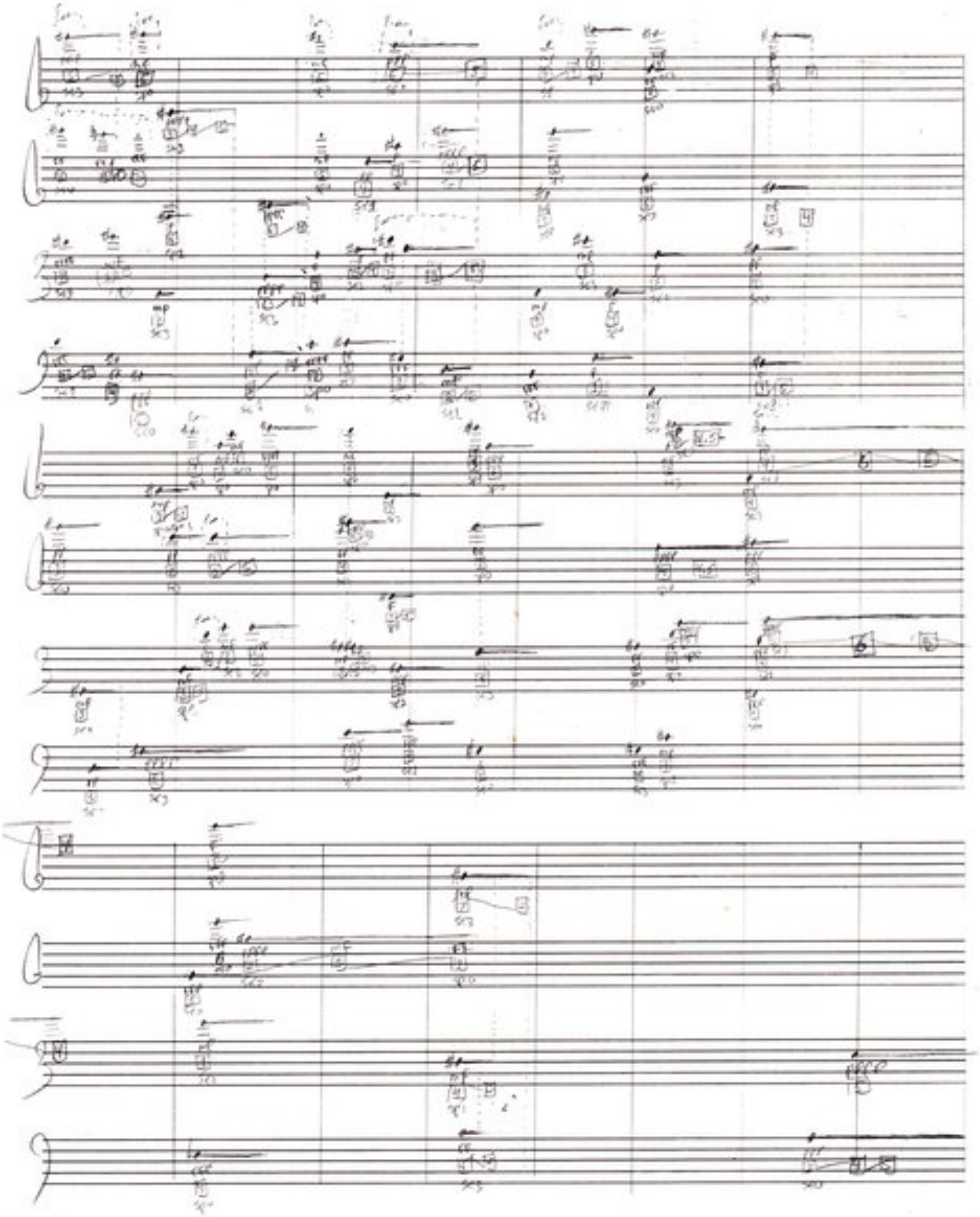

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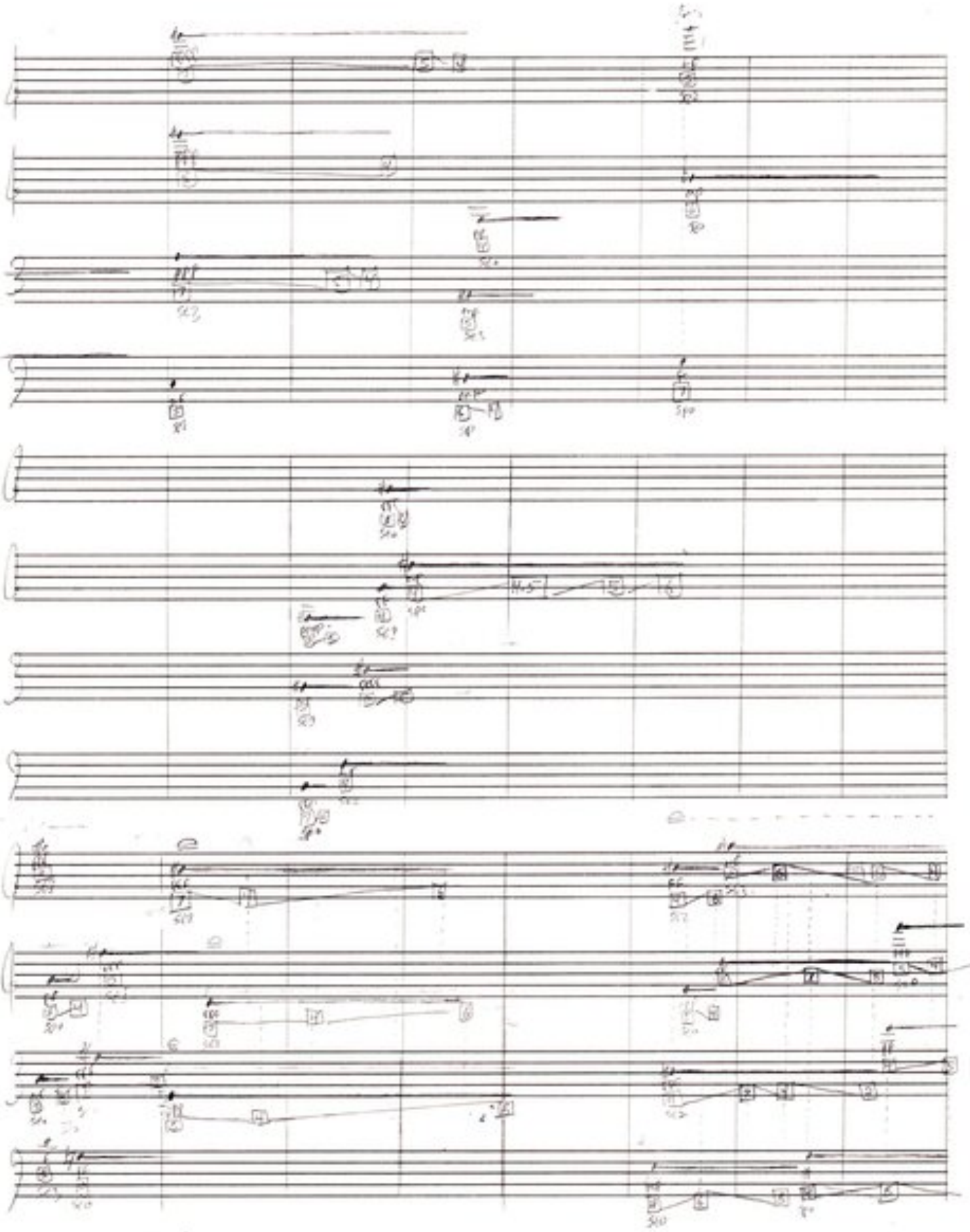

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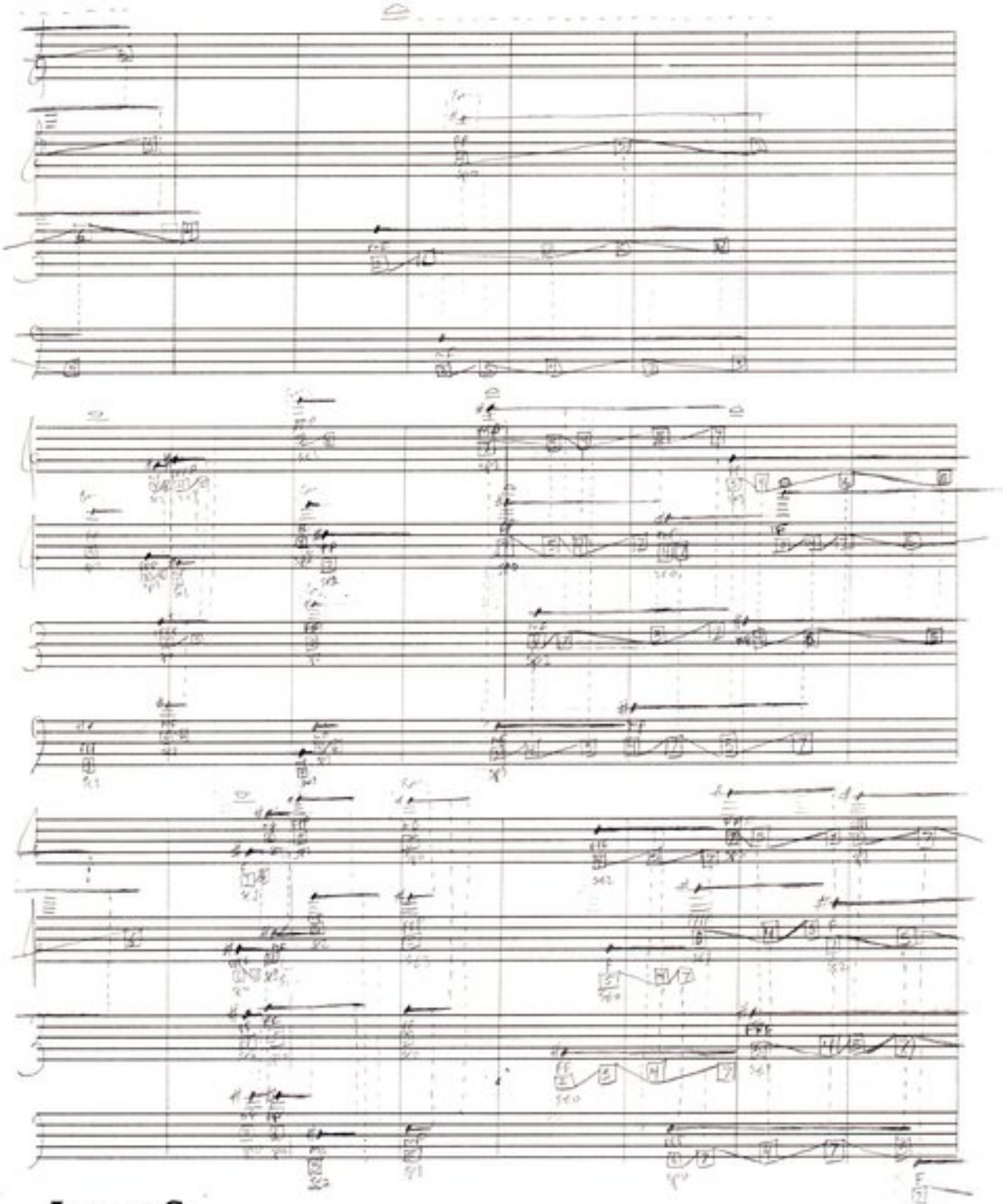

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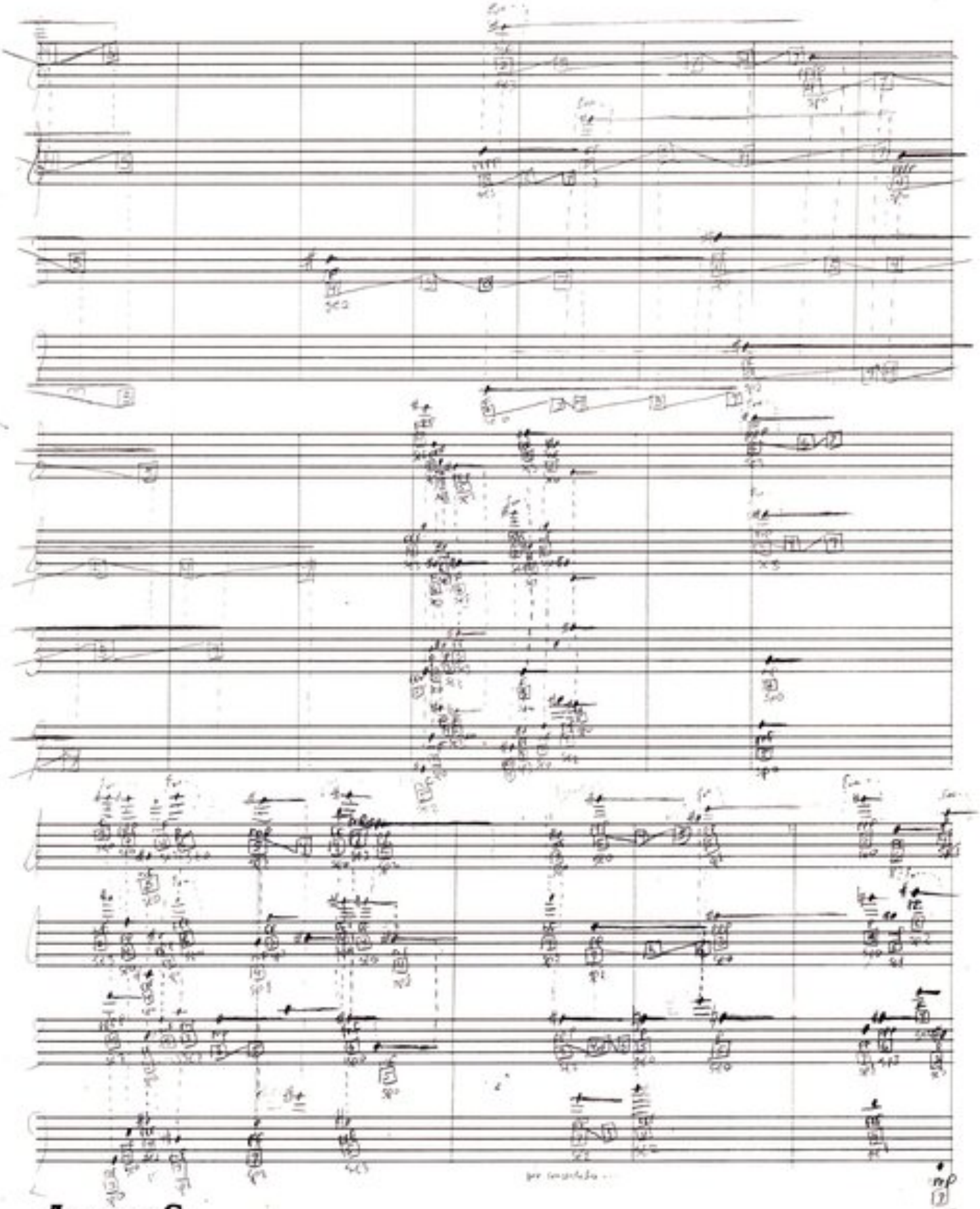

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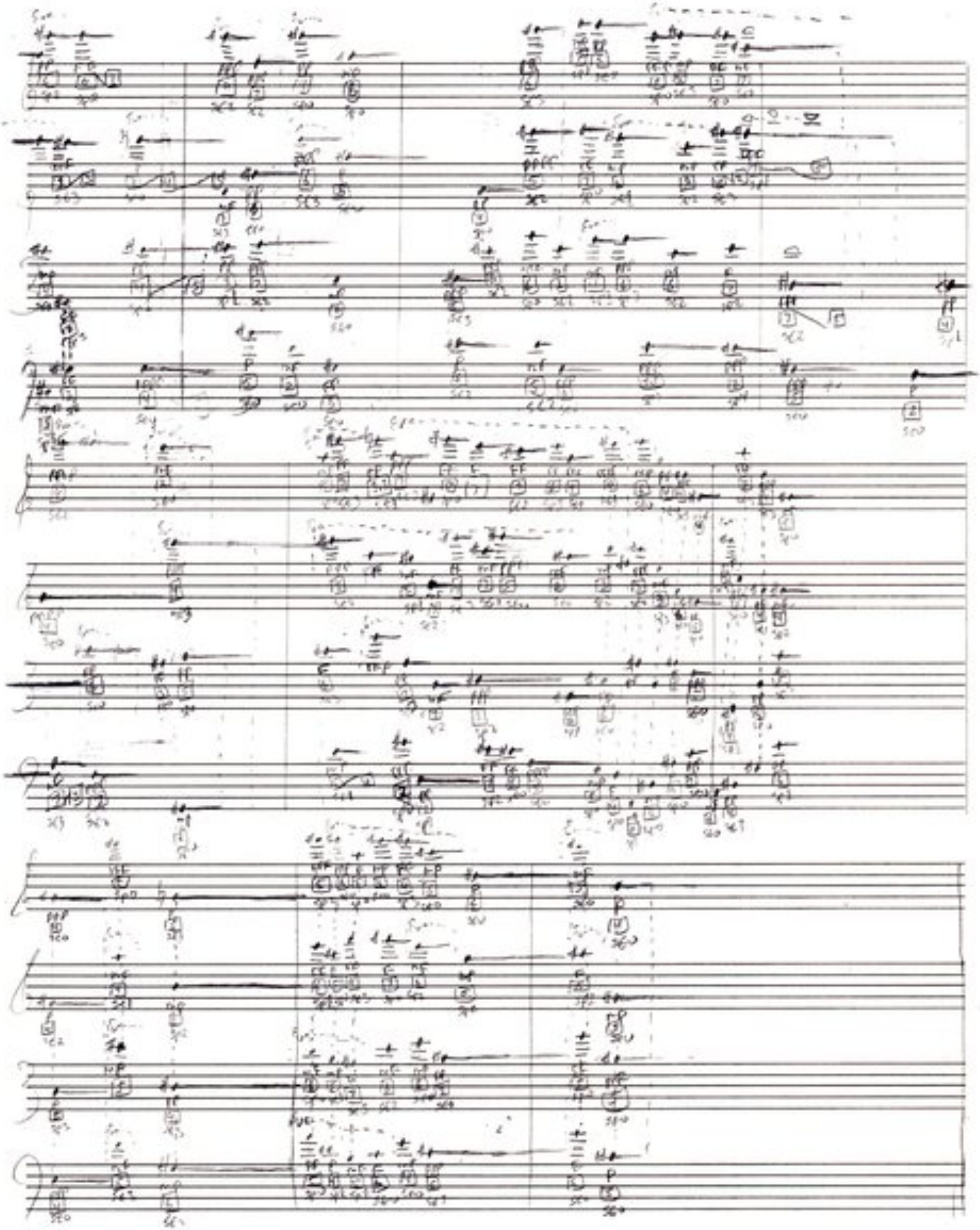

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